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AND

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VOL. XIII. MADRAS, NOVEMBER, 1912. No. 5.

IRUPA-IRU-PAHTU *

OF

ST. ARUL NANDI ŠIVĀCHĀRIAR.

INVOCATION.

The third Eye and Throat of shining blue concealed,
To rid the ills of man on earth did come
Meikaṇḍān of Tiruveṇṇai Nallūr.
To see him once will make God and seer one.

NOTE.

God appears as man to save the souls of men in the order of Sakaḷars. His grace is manifested otherwise to the orders of Pralayākaḷars and Vijñānakalars. The author identifies his guru Meikaṇḍān with God; and as such, to see him is to see God and become one with Him.

2. *How did Pāša cover the soul when God is the Soul of souls?*

Like unto the Sun on wide earth
Oh Meikaṇḍa Deva of Veṇṇai

* This is the only other work of St. Aruḷ Nandi Šivāchārya, besides his famous Šivajñāna Siddhiyār, which we possess. *Irupā Irupahtu* means 20 verses of two different metres, consisting of Veṇbā and Agavalpā. The whole work only consists of 20 verses, but the author brings out in this short compass in a series of puzzles addressed to his teacher, all his vast learning and erudition

Me who is shut up in darkness
Thou didst lift up and plunge in Bliss
One question I long prayed to put
Thou didst stand as one with myself
How did ignorance cover me ?
If mala's connection, Thou sayst,
Then Thou didst stand apart from me.
If otherwise then wonder it is,
As Thou art the foe of untruth.
And Thou will not deserve the names
The Pure, Amalan and Jyoti.
The Ever Free and supreme of supreme.
If Thou lightest my soul apart
Then Thy Presence in all and my
Union with Thee will be impaired,
Oh Lord! The Truth of Devaram
That Thou art air and earth and fire
And the rest will not be a fact.
Therefore Thou be pleased to declare
If I am one with Thee or not.
Don't be displeased, as I am stupid.
"You err; we as guru do note
Who is fit and is not" Thou sayst.
If unfit, I can't understand
If fully fit, then Thy teaching
Will not be needed by me, Sir.
If my fitness brings Thee to me,
It cannot, as it is Jadā;
If not, then it cannot be true
That Thou hast none equal to Thee.
The Triple Mala is Jadā,
The soul from youth to old doth change;
And Thou art Pure; to whom is it
Maturity doth come indeed?
If this be the ridding of Pasa
When in man knowledge doth arise,
Then do I forget sure enough
That there is none to equal Thee.

If I rid myself of Pāsa
Or Pāsa rids itself of me,
Then there is no need for Thy Reign.
But it can't be, as the saying is
"Who can see if he is not shown"
"Then know what Truth The King did hear
The ways of God's grace are endless
Endless is His glory if told,
So don't ask."

NOTE.

This brings out in a series of most puzzling questions, how God is immanent in all nature and in man and yet is untainted and transcendent, and without whose Will and Power no evolutlon and salvation is possible.

The reference in the last lines is to the famous lines in St. Jnanasambantha's Devaram sung before the great Pandyan being, whom he cured of his fever.

3. *Pasu Lakshana.*

As I am united to Jñān and Ajñān
Please ponder well and deign to enlighten
How if I am Jñāna or Ajñāna
So that I can understand without doubt

NOTE.

The answer is that the Soul is neither the one nor the other but it is *chitachit* or *satasat* and in union with both, and becoming one with Pāsa in *bandha*, and one with God in Moksha.

4. *Pāsa Lakshaṇa.*

Of the Triple mala, their *gun*
If shown—Vikalpa, Sankalpa
Krodha, Moha, Murderous intent
Vishāda, Madha and Arish
These eight belong to Āṇava.
Ajñān, Asatyam, illusion
Moha and its concealment
Marcharya and Bhaya, these seven
To Māyā belonged Thou didst declare.
Motion, lying down, and Puṇya
And Pāpa, and getting rid

Of bonds, and abuse of others,
These six are Karma's attributes
All these ne'er leaving, do guide me
Each its own way and do become
My very self, and not allowed
To have my own way, Oh my Lord
Of Veṇṇai Town girt by Pennār.
Thou did take name and form and place
And rid me of my name and form,
Oh Thou chief Jewel of Šaivas
And True to the Truthful ! Thou sayst,
The Triple Mala is Jaḍā ;
Perhaps there was some slight mistake
"It is Jaḍa sure, but active becomes
When united to you." If so,
My clothes and things dont change when worn
"It acts like poison and the like.'
If so, It must leave us when its
Effects are over ; nor could it
Reach us, and we would not go near.
And Thou wilt not unite us two,
As Thou art Ninmala. If said
The union is natural,
Then it will never leave us at all.
Remove my doubts, and do explain
How Pāša became attached to me
O Lord without end or beginning !

NOTES.

The connection of matter and Āṇavamala &c., with us is eternal like the rust in copper and husk and bran &c., in rice, and can° be removed. It is Achit, Jaḍa or not intelligent like the Soul. But the Soul's intelligence is of a different plane from that of God.

Vikalpa means distinction; Saṅkalpa, Proposing ; Krodha, anger; Moha, desire; Vishāda, sorrow; Madha, egoism; Arusha, frivolity Ajñāna is mistaking one thing for another; Marcharya, enmity ; Bhaya, fear.

(*To be continued.*)

J. M. N.

PURA-NANURU.

XXI.

புலவரை யிறந்த புகழ்சா றோன்றல்
நிலவரை யிறந்த குண்டுகண் ணகழி
வான்றோய் வன்ன புரிசை விசும்பின்
மீன்பூத் தன்ன வுருவ ஞாயிற்
கதிர்நுழை கல்லா மரம்பயில் கடிமிளை
யருங்குறும் புடுத்த கானப்பே ரெயில்
கருங்கைக் கொல்லன் செந்தீ மாட்டிய
விரும்பு ணீரினு மீட்டற் கரிதென
வேங்கை மார்ப னிரங்க வைகலும்
மாடுகொளக் குழைந்த தும்பைப் புலவர்
பாடுதுறை முற்றிய கொற்ற வேந்தே
யிகழுந ரிசையொடு மாயப்
புகழொடு விளங்கிப் பூக்கநின் வேலே.

O Prince whose glory goes beyond the minstrels song! *Kāna-per-eyil* whose moat reaches, far below the earth, whose ramparts stretch up to reach the sky, whose circling forts are like stars that shine around, whose circling guard of trees no ray of light can pierce,—thus guarded 'tis hard to recover it! More easy were it to bring the water which the blacksmith's fire has changed to steam around, the heated metal! So does Vengai Mārban mourn! O king victorious whose glory transcends all songs the minstrals sing, even those that wear the laural worn as badge of triumph! May thy spear shine bright with resplendent glory, while those that despise thee, with their renown, shall pass away.

XXII.

At Peace, but Ready for War.

தூங்குகையா னோங்குநடைய
வுறழ்மணியா னுயர்மருப்பின
பிறைநுதலாற் செறனோக்கின
பாவடியாற் பணையெருத்தின

தேன்சிதைந்த வரைபோல
மிஞிறார்க்குங் கமழ்கடாத்
தயறுசோரு மிருஞ்சென்னிய
மைந்துமலிந்த மழகளிறு
கந்துசேர்பு நிலைஇவழங்கப்
பாஅனின்று கதிர்சோரும்
வானுறையும் மதிபோலு
மாலைவெண் குடைநிழலான்
வாண்மருங்கிலோர் காப்புறங்க
வலங்குசெந்நெற் கதிர்வேய்ந்த
வாய்கரும்பின் கொடிக்கூரை
சாறுகொண்ட களம்போல
வேறுவேறு பொலிவுதோன்றக்
குற்றானா வுலக்கையாற்
கலிச்சும்மை வியலாங்கட்
பொலந்தோட்டுப் பைந்தும்பை
மிசையலங் குளைய பனைப்போழ் செரீஇச்
சினமாந்தர் வெறிக்குரவை
யோத நீரிற் பெயர்பு பொங்க
வாய்கா வாது பரந்து பட்ட
வியன்பாசறைக் காப்பாள
வேந்துதந்த பணிதிறையாற்
சேர்ந்தவர கடும்பார்த்து
மோங்குகொல்லியோ ரடுபொருந
வேழ நோக்கின் விறல்வெஞ் சேஎய்
வாழிய பெருமநின் வரம்பில் படைப்பே
நிற்பாடிய வலங்குசெந்நாப் .
பிறரிசை நுவலாமை
யோம்பா தீயு மாற்ற லெங்கோ
மாந்தரஞ் சேர லிரும்பொறை யோம்பிய நாடே
புத்தே ளுலகத் தற்றெனக் கேட்டுவந்
தினிது கண்டிசிற் பெரும முனிவிலை
வேறுபுலத் திறக்குந் தானையொடு
சோறுபட நடத்திநீ துஞ்சாய் மாறே.

Thou who art the guardian of thy wide encampment, whose vast extent lies open and unfortified;—whilst thy young *elephants* full of vigor, with hanging trunks, with lofty gait, with uplifted tusks, with bells consonant with their steps, with foreheads like the crescent moon, with angry eye, with broad foot, and spreading neck, and with mighty heads from which flows the fragrant stream of *Matham*, round which the bees humming swarm, like mountains from which honey drips, stand tied to their posts with ever swaying forms; and whilst thy *canopy*, garlanded with white flowers stands hard by, like the moon, that dwelling in the sky sheds beams around; and 'neath its shade warriors girt with swords are sleeping;—where long lines of cottages, thatched with the straw of the ripe grain, with pillars of choice sugar-cane, like a field wherein men keep a feast, show themselves in diversified beauty. There while the noise of the pestle that husks the grain ceaselessly sounds through the wide region, men of warlike aspect (with gold armlets and rich *Tumbai* flowers, that hanging wave-mingled with shreds from the palm-tree,) sing their eager war-song, which resounds like the din of the waves of the sea, O Mighty Monarch of them who dwell on *Kolli's* lofty hill. Who dost feed the kindred of them who draw nigh to thee with the tribute that kings humbly bowing present! O Lord, mighty and valiant like the eye of an elephant! Hail to thee and thy boundless wealth, O great king!

"The skilful tongue that sings thy praise utters no other monarch's name. Our king he is, mighty and boundless in benevolence! This land which he protects is like to the blest world of the immortals. Thus I heard them say and came and with joy saw thee, O Mighty One! Thou delayest not, leading forth thy host to occupy the alien lands; while causing food to abound; for nothing dost thou neglect.

NOTE.

The references here to elephants arise from one of his names, the "Elephant-eyed," by which he was popularly known.

POETRY OF ST. APPAR.*

PART II.

(c) St. Appar and the inner world

The self analysis that we find in the *Devāram* is a rare phenomenon in the realm of poetry. St. Appar is able to perceive equally, the praiseworthy and the condemnable elements in thought and feeling. He is able to watch minutely the good and the evil tendencies of the mental activity and their pursuit after respective ends. St. Appar pays greatest attention to the feeling side of man. For man's actions are generally adjusted according to his state of feelings. He considers anger to be the worst state of mind; and he feels that devotion and love towards Almighty pour into the mind a flood of nectar. Yet he sympathises with mental state of sceptics and he says that a mortal cannot be freed from death and doubt.† But he is sure that if once the fire of piety is successfally lighted in the human mind, then all kinds of mental elements serve as fuel to perpetuate it.

St. Appar's analysis of various pleasant and painful experiences and the association of ideas in a peculiar way focussing them all upon his centre of thought, feeling and action (viz Šiva) show his great power of introspection. For instance the painful heat at noon-tide, and the corresponding pleasure of shade, the zephyr from the south, the moonlight in a summer evening, the cool particles of the sea waves are among pleasant tactile sensations recounted by him. St. Appar's artistic

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* *Continued from page 167 of No. 4, Vol. XIII—Ed. S.D.*

† " சங்கை யுள்ளதும் சாவது மெய்யுமை
பங்கனாடி பாவியே னுனைய
அங்கனே னெந்தை யன்பிலாலந்துறைச்
செங்கணாடி சேரவும் வல்லரே"—திருவன்பிலாலந்துறை—திருக்
குருந்தொகை Stanza.

descriptions of the Picturesque sceneries near the beach, by the side of hills and in rich valleys which rouse the poet to ecstacy and give joy to any observer show our sage's keen power of observation. It is needless to say that our Saint had exquisite taste for music. Our poets who belong to the religious period of our literature were generally great musicians, and it is highly probable that St. Appar who belongs to this period was also one. His work contains ample evidence to strengthen this suggestion, for which to a great extent, we can rely upon the peculiar metre of certain apparenty irregular stanzas.

It is an undoubted fact that St. Appar had trained ears in music. Like a musician he cared more for sound and paid less regard to the symbolic form that is imperative in our prosody. Note the scansion of the following stanza :—

அங்கதி ரோன வனை யண்ணலாக் கருத வேண்டா
வெங்கதி ரோன்வ ழியே போவதற் கமைந்து கொண்மி
னங்கதி ரோன வனை யுடன்வைத்த வாதிமூர்த்தி
செங்கதி ரோன்வ ணங்கும் திருச்சோற்றுத் துறைய னாரே.”

—திருச் சோற்றுத் துறை-திருநேரிசை Stanza 8.

Here the third foot of the first three lines is in form a நிரையசை, but when the stanza is sung we dont note any irregularity as the foot in music has the Sound of a தேமா. Such instances are quite common in St. Appar's Devaram*, Though

---

* cf. The Scansion of the following.

கோவணமோ தோலே வுடையா வது
கொல்லேறே வேழமோ ஊர்வ துதான்”

—திருவாரூர்-திருத்தாண்டகம் Stanza 4. l. 1.

again

எந்துமழு வாள ரின்னம் பரா
ரெரிபவள வண்ணர் குடமூக் கிலார்
வாய்ந்தவளைக் கையாள் பாக மாக
வார்சடை யார்வந்து வலஞ்சு ழியார்”

—திருவாரூர்திருத்தாண்டகம் Stanza 5.

he was also a master of Tamil Grammar* he seems to have imbibed the partiality for music, characterestic of his age.

St. Appar's ears were not trained to appreciate the human music alone. With keen appreciation he heard the songs of birds and the humming music of the winged insects. Even in things which are being overlooked as insignificant, he felt the charm of poetry, noted a moral or heard hymns in praise of the Almighty. Perhaps this was due to the divine music in which he lived and moved.†

St. Appar's faculties of taste and smell were also harmoniously developed. His diet was typically Tamilian. The principal food stuffs that he liked were rice, milk, curds, ghee, and vegetables ‡ that are mixed and taken with boiled rice and

---

* Note the borrowings from grammar

"விண்டவர் புர மூன்றெருமாத்திரை
கொண்டவ னுறையுங் குடமூக்கிலே"
—திருக்குடமூக்குத் திருக்குறுந் தொகை Stanza 7, l. 3 and 4.

(ii) "பாத்திரஞ் சிவமென்று பணிதிரேல்
மாத்திரைக்குளருறு மாற்பேறரே"
—திருமாற்பேறு-திருக்குறுந் தொகை Stanza 3, l. 3-4.

(iii) "வருங்காலஞ் செல்காலம் வந்தகால, முற்றவத்தை யுணர்ந்தாரு
முணரலாகா வொரு சுடரை......" திருவீழிமிழலைத்-திருத்தாண்டகம்.
Stanza 5, l. 2-3.

† cf. "பறையினோசையும் பாடலினோசையு
மறையினோசையும் வைகும் வயலெலாம்
இறைவ னெங்கள் பிரானிடை மருதினி
லுறையுமீசனை யுள்கு மென்னுள்ளமே"
—திருவிடை மருது-திருக்குறுந் தொகை Stanza 1.

"பறையினோசையும் பாடலினோசையு
மறையினோசையு மல்கியயலெலா
நிறையு பூம்பொழில் சூழ்திருநின்றியூ
ருறையுமீசனை யுள்கு மென்னுள்ளமே"
—திருநின்றியூர்-திருக்குறுந்தொகை Stanza 4.

‡ "கறிவிரவு நெய் சோறு கையிலுண்டு"—திருவீரட்டானம் ஏழைத்
திருத்தாண்டகம் Stanza 8, l. 2.

ghee. Though his faculty of taste may appear to us comparatively simple, his views regarding the method of dining are quite modern, and they remain to be carried out in many parts of our country. The Samana habits which had taken a strong hold in our system are not yet being given up. The Samana mode of dining without a plate or leaf' கையிலிடு சோறுண்ணல்" is a matter of daily occurrence in our villages. Breakfast and dinner are sometimes finished in half a minute very gravely and hurriedly as if they are tasks imposed upon us. And this rapidity with which these duties are disposed of give no time to pause or talk with anybody. Such Samana habits were severely condemned by St. Appar. That we should dine in company and during that time we should engage ourselves in pleasant conversation slowly enjoying the food, and that the meals served in the leaves ought to be untouched by the hand of the server as far as possible and should be taken by the consumer direct from the leaf and should not be received by him from the hand of the server are the gist of St. Appar's indirect advice. These principles elementary though they may appear to be, are not being wholly applied in all parts of our country.

St. Appar hated gluttony * For he had strong conviction that over feeling dulls the intellect and retards the human activity and that light food taken in modrate quantity is always conducive to the health of both mind and body.

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* " கையெலா நெய்பாய கழுத்தேரிட்டக்
கால் நிமிர்த்து நின்றுண்ணுங் கையர்சொன்ன
பொய்யெலா மெய்யென்று கருதிப்புக்குப்
புள்ளுவரா லகப்படாதுய்யப் போந்தேன்."
—திருப்புன்கூர் திரு நீடேர்-திருத்தாண்டகம். Stanza 9 ll. 1-2.

" மட்டுண் பாரிட்டுண்பார் விலக்காரையம்."
—திருமறு மாற்றத் திருத்தாண்டகம். Stanza 2 l. 1.

" மட்டுண்பார்கள் மடந்தையார் etc"
—திருவின்னம்பர்-திருக்குறுந்தொகை. Stanza 1 l. 1.

St. Appar's mental side of smell may appear to a student of psychology almost an "undifferentiated continuum" For the various processes of concentration, intensification and preservation of the smells of the aromatic plants or flowers were then unknown. In our country there was ever the richness of flowers and perfumes, and there was practically no necessity for the use of scents. Even the sandalwood paste was used for accelerating digestive functions. The cleanliness of the body was more a matter of our instinct and so it presented no necessity for the invention of Attars or scents. During those days the difference between the various grades of good or bad smell were never thought about. Those seem to be days of plenty and the people living near the mountainous regions as almost all our Tamilians lived had no fear of starvation even during the worst days of famine.*

St. Appar however seems to have had some systematic † study of the various Indian aromatic plants and flowers noted for their smell. Their appearance, structure and properties

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* "கன்னெடுங்காலம் வெதும்பிக் கருங்கடனீர் சுருங்கி
பன்னெடுங்கால மழைதான் மறக்கினும் பஞ்சமுண்டென்
றென்னொடுஞ் சூளறு மஞ்சனெஞ்சே யிமையாத முக்கட்
பொன்னெடுங் குன்ற மொன்றுண்டு கண்டீரிப்புகலிடத்தே."
—தனித் திருவிருத்தம் Stanza 10.

† cf. the attributes of the names of the flowers spoken of :—

(i) "கொல்லை முல்லை கொழுந்தகை மல்லிகை
நல்ல சேர்கடம்பூர் கரக்கோயிலே"—திருக்கடம்பூர்க்கரக் கோயில்
திருக்குறுந்தொகை. Stanza 6. ll. 3-4.

(ii) "தாழம் பூ மணநாறிய தாழ்பொழிற்
கோழம்பா வெனக் கூடிய செல்வமே"
—திருக்கோழம்பம்-திருக்குறுந்தொகை. Stanza 3 ll. 3-4.

(iii) "சுனையுள் நீலமலரன கண்டத்தான்"
—திருக்கடம்பூர்-திருக்குறுந்தொகை. Stanza 5 l. 1.

(iv) "பொங்குசேர் மணற் புன்னையு ஞாழலும்
தெங்குசேர் கடம்பூர்க் கரக் கோயிலே"—திருக்கடம்பூர் கரக்கோயில்
திருக்குறுந்தொகை. Stanzall. 5 3-4.

carelessly mentioned by him show that there is in him an unconscious tendency to systematise the crude botany of old. The different species of jasmine, lotus, violets are referred to by him with attributes which may for all practical purposes be taken as distinguishing characterestics. St. Appar does not pay any great regard to the traditional rank given to our flowers. He deals with each flower according to its merits.* We do not fail to meet in his *Devāram* any Indian flower of his time whether they are found in fields or grassy meadows in gardens or in lakes and tanks. The flowery creepers † adorning a flower yielding tree were never artificial arrangements during the time of our Saint. When such decorations of nature are seen by our sage, he would blend the religious smell harmoniously with the flora.

Such is the cognitive side of St. Appar. One viewing the active side of our sage's mind would be struck with his undaunted manly courage. ‡ We are obliged to infer that he possessed all the requisites of an ideal soldier. His life itself was a tremendous battle. His success therein was due to the fact that he hated work along the lines of least resistance. §

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* திருவமர் தாமரை சீர்வளஞ் செங்கழுநீர்கொ ணெய்தல்
குருவமர் கோங்கங்குரா மகிழ் செண்பகம் கொன்றை வன்னி
மருவமர் நீள்கொடி மாடமலிமறை யோர்கணல்லூர்
உருவமர் பாகத்துமையவள் பாகனை யுள்குதுமே.

திருநல்லூர்-திருவிருத்தம் Stanza 10.

† செண்பகம் திகழும் புன்னைச் செழுந்திரட்குரவம் வேங்கை
நண்புசெய் சோலைசூழ்ந்த நனிபள்ளி யடிகளாரே.

திருநனிபள்ளி திருநேரிசை Stanza 3 ll. 3-4.

‡ நாமஞ்சுவது யாதொன்றுமில்லை யஞ்சவருவது மில்லை., was the burden of his song uttered before the elephant sent by Samanas.

§ cf. எழுது பாவைநல் லார்திறம் விட்டுநான்
றொழுது போக நின்றேனையுஞ் சூழ்ந்துகொண்
டுழுத சால்வழி யேயுழ வான் பொருட்
டழுதை நெஞ்சமி தென்படு கின்றதே.

தனித்திருக்குறுந்தொகை Stanza 8.

His prophetic dogma "கற்றுணைப் பூட்டியோர் கடலிற் பாய்ச்சினும். நற்றுணையாவது நமச்சிவாயவே" was the one which he emphasised throughout his life. He felt that he was in *Sivam* and *Sivam* in him, and so nothing could terrify him. This is very beautifully discussed in இருமறுமாற்றத் திருத்தாண்டகம் especially in stanza 5. *

Like an ideal soldier he was for showing mercy to those who surrendered †. His divine Father had mercy ‡ as one of his principal attributes. St. Appar knew that to err is human and so he never desired that even the worst sinner should be damned. Though he condemns the religion and morals of Samanas who proved very cruel to him, he never cherished any ill-feeling towards them nor did he go beyond the legitimate sphere of criticism.

Like a typical soldier, St. Appar was undoubtedly a spendthrift. He regrets his want of funds for charitable distribution. To refuse alms to a begger was considered by him a great vice. He goes even to the length of saying that if a person hides a

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* "என்று நாமியாவர்க்கு மிடைவே மல்லோ
மிரு நிலத்தி லெமக் கெதிரா வாரு மில்லைச்
சென்றீ நாஞ் சிறு தெய்வஞ் சேர்வோ மல்லோஞ்
சிவபெருமான் றிருவடியே சேரப்பெற்றோ
மொன்றினாற் குறையுடையே மல்லே மன்றே
யுறு பிணியார் செறலொழிந்திட் டோடிப் போனார்
பொன்றினார் தலைமாலை யணிந்த சென்னிப்
புண்ணியனை நண்ணிய புண்ணியத்துளோமே"

† *Cf* "தன்னைச் சரணென்று தாளடைந்தேன் றன்னடியடையப்
புன்னைப் பொழிற் புகலூரண்ணல் செய்வேன் கேண்மின்களோ
வென்னைப் பிறப்பறுத் தென்வினை கட்டறுத்தேழ்நரகத்
தென்னைக் கிடக்க லொட்டான் சிவலோகத்திருத்திடுமே"

—திருப்புகலூர்-திருவிருத்தம். Stanza 1.

‡ "பழைய தம்மடியார் செயும் பாவமும்
பிழையும் தீர்ப்பர் பெருமானடியனே.

—திருக்கடவூர்மயானம்-திருக்குறுந்தொகை. Stanza 1.

thing which a begger wants as gift, he will surely go to the worst kind of hell*, and those that give what the beggar wants will receive blessings from heaven. This advocacy for indiscriminate charity which was the characterestic of his age, still survives in India in spite of the Western education.

Though St. Appar was a homeless wanderer as he confesses himself to be, and paid the least attention to his personal wants, he was very hardy and had continuous travels † which enabled him to make a comparative study of human characters. So in spite of his mild temperament, he shows righteous indignation against the incorrigible vices prevelent among mankind ‡. St. Appar was open-hearted §, and wished that others ought to be straight-forward. In conclusion we may say that his heart was greater than his head.

(*To be continued.*)

E. N. T.

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* "இரப்பவர்க் கீயவைத்தார்பவர்க் கருளும் வைத்தார்
கரப்பவர் தங்கட் கெல்லாம் கடுநரகங்கள் வைத்தார்
பரப்புநீர் கங்கை தன்னை படர்சடைப் பாகம் வைத்தா
ரரக்கனுக் கருளும் வைத்தாரை யனையயாற னாரே"
—திருவையாறு-திருநேரிசை. Stanza 10.

† The large number of shrines mentioned in his க்ஷேத்திரக்கோவை திருத்தாண்டகம் art but a few select important places which may be visited and they do not exhaust all parts of our country which may be proud of being trodden by his holy feet. It may also be noted that travelling was no easy affair during his days and yet according to the portion of his Devaram saved from the marauding time and white ants, it is evident that he visited almost all the principal places in the Madras Presidency if not beyond.

‡ "பேச்சொடு பேச்சுக்கெல்லாம் பிறர்தமைப் புறமேபேசக்
கூச்சிலே னாதலாலே கொடுமையை விடுமா றென்றே
னாச் சொல்லி னாளு மூர்த்தி நன்மையை யுணர மாட்டேன்
எச்சுளோ னின்று மெய்யே னென்செய்வான் றோன்றினேனே"
—குறைந்த-திருநேரிசை. Stanza 6.

§ "கரவிலர் மனத்த னாகி கைதொழு பவர்கட் கென்று
மிரவினின் றெரிய தாடி யின்னருள் செய்யு மெந்தை"
—திருப்பருப்பதம்-திருநேரிசை. Stanza 3: ll. 1-2.

MY MASTER'S VOICE.

PART IV.

MUSINGS IN MOUNAM.

*1. Studies in Saiva Siddhānta.**

"வேதாந்த சித்தாந்த ஸமரஸ நன்னிலை பெற்ற வித்தகச்சித்தர்கணமே."
"வேதாந்த மௌனமே நாதாந்தரூபமே"

—*St. Thayumanavar.*

What is Saiva Siddhānta? Scholiasts will define it, perhaps, as a system of philosophy which postulates this, and that what not as possible and plausible theories or modes of solution of the Problem of Life (*pūrvapaksha*) only to show how untenable they are, and point out the final and only conclusion which can be arrived at, which will stand the test of reliable evidence and sound logic. But I mean to take a Common Sense View of it —i. e. the view or *vision* of that Sense which is Common to All in the final state of Realisation. "Now we see in part dimly as in a dark glass: Then we see the Whole, face to face." It is not the sense of sight which is indicated here: but the sense of direct perception or *sākshātkāram* which perceives the *ap-perceptions* and realizes the truth behind those eternal verities of the uplifted Mind or *Manōnmani*. To take a 'Whole-view' then of 'Saiva Siddhānta', it is what its name indicates, namely "That which conclusively proves the facts of Existence as distinguished from the modes of Existence which the deluded *Pūrvapakshi* tackles and handles with hair splitting arguments only to find that the truth is more elusive to him than all that his hair-splitting, subtle intellect can grasp. And what are these Facts of Existence? They are contained in the two letters Śiva, (சிவ) which by implication includes and is the same as Sivam (சிவம்). Where the Vedanta says, "*Aham asmi*" the Siddhānta says '*Sivoham*'.

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The *Siddhānta* conclusively proves by the sense of *direct perception* that "All that Exists is Sivam and None else." That is the Truth: but it must establish it as such, in the inner consciousness of man, or, it would be of no use to the World. It therefore tackled all the possible and plausible theories which could be advanced on the subject and examined them in the search-light of Practical Truth and Wisdom. Here again one may ask with Pilate "What is Truth?" and sneer at the Expression "Practical Truth" as the most impracticable thing in the world. I can but state the truth and leave the scoffer to scoff his soul out to his heart's content. Truth is "*that which is*". And "Practical Truth" is that which is the same in theory and practice—that which stands good in theory must stand so in practice in its application to every day life. There is no eternity other than what is in the moment which is the Unit of which every-day-life is composed. If God exists beyond time and place, He surely must exist within time place. The Immanence of God is not a mere corollary but a necessary implication involved in the transcendency of God. That which proves the identity of the Immanent and the Transcendent is *Siddhanta*. And "Saiva Siddhanta" proves conclusively that SIVA is immanent and transcendent. All the differences which help to make eternal war between the various schools of Philosophy are to be traced to the varying realisations of the One only relation which exists between the two in one and one in two which in Truth is "One only without a Second." No amount of hairsplitting argument and no system of philosophy can convince one of the truth of this Eternal Fact which is the fundamental basis of All Facts of Existence. The systems of Philosophy are the training ground for the Intellect, to bring it under the strictest discipline and thereby attain "*chitta-virthy-nirodhah*" with a view to make the Intellect work in-tune-with the intuitive emotions of the Heart, in the *Daharākāse*, of which is to be realised the Immanent God who is Transcendent to the World and the worldly-minded. As Saint Tirumūlar says:—

"மரத்தை மறைத்தது மாமதயானை
மரத்தில் மறைந்தது மாமதயானை
பரத்தை மறைத்தது பார்முதற்பூதம்
பரத்தில் மறைந்தது பார்முதற்பூதம்."

The author of the "Studies" before me devotes a whole paper for the exposition of the truth in this Mantra. But to the Eye of Realisation the meaning is clear and simple. It merely takes up the "Threefold Cause"—the Efficient, the co-efficient or instrumental and the material—and shows how the union of any two of the causes makes the third merge in them as a whole, so that one has to realise the identity of only two of three Primary causes of creation, to realise the truth behind the Juggling phantasmagoria of name and form which gives rise to the tantalising sensations of the modes of existence which are infinite in series.

Take a toy elephant in wood *representing* a big elephant in rut. The wooden toy is but a representation of the real elephent which the fact behind the mode which presents it to the senses in carved wood. Now "மாமதயானை" is the fact of Existence and the wooden representation of it is "the mode of existence" which presents "*the fact*" of elephant's existence to the senses. Analysing the Primary Causes, we have the Carpenter who is the efficient cause of the toy-elephant (mode of Existence). We have his skill in art which is the co-efficient, or instrumental cause; and we have the wood which is the material cause.

The efficient and co-efficient causes are represented by the mode of presentation of the real elephant which is "மாமதயானை" in the toy-elephant before us. The material cause is represented by the wood of which the toy-elephant is made. Now, if we attempt to make a *transfusion* of ideas, as Dr. Pope insists, instead of merely making a translation of the words which misleads one egregiously, we have this meaning of the formula, which the Masterly Mind of Saint Tirumoolar has put in such simple words and so homely an example that even a child can grasp it. It is this:—

(i) " மரத்தை மறைத்தது பாமதயானை "—

Translation:–(The mode of presentation of) The Great Elephant in rut (toy), concealed the wood (it is made of).

Transfusion:—The Efficient and co efficient cause which have combined to create the toy-elephant has effectively concealed from view the character of the material cause (inertness) viz., the wood of which it is made.

Comment:—The wood is inert and immoveable. But the toy-elephant presents to the mind the picture of a great elephant in rut, that is, overflowing with Energy which is manifesting itself in a grand and imposing manner. The wood has none of these characteristics. But the carpenter's wit aided by his chisel has given it such an *appearance* of "overflowing Energy" that the "appearance" (*māya*) really eclipses the reality behind it which is the inert wood (the material cause handled by the Efficient and co efficient causes). This lesson is taught in the 3rd line wherein it is stated that the Supreme Cause (பரம்) is eclipsed by the products of its Evolution (பார் முதற் பூதம்) Just in the same way as the wood is eclipsed by the products of its evolution in the first line. This is the state of Worldliness or worldly-mindedness in which *maya* or *mere appearance* by the force of the effective appeal it makes to the reality behind the senses through which it appears, eclipses the *Reality* itself by the aggressiveness of its own evolutionary products.

(ii) " மரத்தில் மறைந்தது மாமதயானை."—

Translation:—(The mode of presentation and its effect) the Great Elephant in rut lies concealed in (is eclipsed by) (the material cause) the wood (which gave it the name and form required to make the impression of a Great Elephant in rut).

Transfusion:—In the eternal verity of the material cause, "the fact of Existence" (wood) stands so prominently that the evolutionary product of name and form which it gave rise to by the working of the Efficient and Co efficient Cause together to produce the same, is concealed in (is eclipsed by) the Great Fact of Existence, which in the case of the toy-elephant is the

Wood and the Great Elephant in rut, which has but a subjective existence without its objective counterpart. But in the case of "Wood" of which the representation of the elephant is made, "the Great Fact of Existence" impinges on the consciousness of Being both subjectively and objectively. Wood as a Fact of Existence is immanent and transcendent. It is in the apperceptions of Consciousness as well as in the varied and varying perceptions of the Senses. So that, the Reality (i. e. *that which is*, both within and without) when it acts (appeals to consciousness) eclipses the appearance of name and form, even though when the same appearance is allowed free play to make its one-sided impression, it, for the moment, eclipses the Reality, investing it with the attributes of its own evolutionary products. And this great lesson is taught in its naked verity in the 4th verse of the Mantra which says :—

"பரத்தில் மறைந்தது பார்முதற்பூதம்."

Just as the imaginary Elephant which first eclipsed the tangible reality wood which was the basis of its own existence, and was anon eclipsed by the Great Fact of Existence (wood) which appealed to the senses and also to the consciousness producing but one effect ultimately, namely, the realisation of the Great Fact of Existence ; Even so, the Māyā-products of Names and forms (of which this transient world is composed) now eclipse the Great Fact of Existence which is the Supreme Cause of all causes, and is again eclipsed by the same, just as the development of the apperceiving Mind is one-sided or many sided and all-perfct. The realisation of the All-Perfect Mind (Mind when it becomes 'All perfect' is merged in Śiva-sakti or Vishnu as the Sruti says: "*Tan mano Vilayam yāti tat-vishno Paramam Padham*") is ever *Siddhānta*: While the sense and thought perceptions of the thought-making Mind are all *poorva-paksha* or possible and plausible theories of Existence based on "Modes of Existence" which ever move on like shifting sands in a flowing river. Siddhanta, therefore, aims at solving the Great Problem of Life by diving deep down into the depths of existence until it strikes at the rock of Truth or Facts of

Existence as distinguished from the shifting sands of "modes of Existence" which move on with the flood of time presenting a plausible but false basis or foothold to stand upon, but engulfs one the moment one takes his plunge or attempts to take his stand on the plausible surface-appearance presented by the ever-shifting sands below that false surface-appearance.

Vedānta takes its stand on the eternal rock of Truth which the First Veda postulates and proves to the satisfaction of the Experimenting genius of Pure Science or *Suddha Vidya*. The fundamental basis of Vedānta is the truth so well enunciated in the First M*ahā Välkya*, which says that Consciousness is All-pervading—"*Prajnānām Brahmam*". It makes progress by the unerring clue of consciousness which is the Golden thread which runs through All life, until it realises the Great Fact of Continuity of Life, and from a Realisation of this Great Fact, to the Greater Fact of Oneness of Life and Unity of Consciousness. The oneness of Life is realised by the realisation of the "I consciousness" in *Aham Brahmasmi*" and the Unity of Consciousness by the further realisation of the identity of Thou with That in "*Tat-tvam asi*".

But the Greatest Fact of All, the ineffable and the inexpressible Joy of ultimate Realisation of the Relation which exists between the Efficient and Co-efficient cause which both merge in the Great Fact of Existence as the Material Cause, is not realised untll one attains to *Sahajasamādhi* and realises the full force and meaning of the Fourth Mahāvākhya which says "Ayam Atma Brahma."—"All this world has the Brahm for its soul"...and the ultimate and eternal Relation which ever exists and is never disturbed despite all seeming differences is the ineffable, indescribable Joy of ADVAITA which the Sruti defines as "one only without a Second" but which is untranslatable and must be first *realised* to be understood. "அதுவானால் அதுவே சொல்லும்" says Saint Tāyumānavar and the only teacher of the meaning of this term *Advaita* is self-realisation in the highest, fullest and truest sense of Self-Experience. This is Vedānta which ends in *Maunam* or still deep silence of

the soul where the Ultimate Realisation of the Relation between Unity and One takes place to the heightening of all the senses and the putting out or blossoming forth of a New Sense of Realisation which the Fragrance of Siva in the opened Lotus of the Heat of Jeeva. "சிவனுக்குள்ளே சிவமணம்பூத்தது"—In the blossomed Lotus of the Heart of the Realised Soul springs up the Fragrance of the Final and ultimate Relation the impartible parts of the One only Siva who is without a Second—Two in one and One in two and yet so attuned and spiritually at-one-with each other as to be one only without a second. The Intellect fails to grasp its full meaning. The blossomed Heart of the Realised Soul alone can realise it by the "Siva-manam" "the Fragrance of the ineffable Union of சி with வ," which seers see and prophets talk in lisping words of living light but neither mortals nor Devas can realise by mere talk or subtle hair-splitting arguments. The Head and the Heart must become perfectly attuned to each other before one can even listen with profit to the outpourings of the soul which the Vedic Seers poured out in Upanishidic rhapsodies and Siddhanta Samayāchāriyahs poured out in Soul-entrancing songs sung in tune with the Harmony of the Universe.

Aum Tat Sat.

C. V. SWAMINATHAIYAR, K. S. Š. A.

CAMEOS.

THE GREAT INJUSTICE.

KANNAKI'S WAIL.

From Silappadikaram.

[We have selected this piece from Silappadikaram, one of the five great classics of Ancient Tamil Literature. It describes the great grief of Kannaki on hearing the tragedy of her husband, Covalan's death, and is unparalelled for its great depth and simple pathos and will melt the heart of any one who reads it. We cannot in any sense reproduce the beauty of the original in our translation, but we give it so that our readers may be enabled to understand the original. The whole story is summarised in an article entitled 'The origin of Cranganur Temple' is No. 9 of *the Tamilian Antiquary*, by Mr. T. Ponnnambalam, M.R.A.S. to which our readers are referred.]

THE TEXT.

எனக்கேட்டு,
பொங்கி யெழுந்தாள் விழுந்தாள் பொழிகதிர்த்
திங்கள் முகிலோடுஞ் சேணிலங் கொண்டெனச்
செங்கண் சிவப்ப வழுதாடன் கேள்வனை
யெங்கணஅ வென்னா வினைந்தேங்கி மாழ்குவான்

She heard,
She rose bewildered and fell down on earth
Like the moon behind the pouring rain,*
And with her eyes blood-shot, she cried and sighed,
'Oh husband mine, were have you sped Oh, Oh!'

இன்புறு தங்கணவ ரிடரெரி யகமூழ்கத்
துன்புறு வனநோற்றுத் துயருறு மகளிரைப்போன்
மன்பதை யலர்தூற்ற மன்னவன் றவறிழைப்ப
வன்பனை யிழந்தேன்யா னவலங்கொண் டழிவலோ

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* The beauty of the simile has to be noted. Her face covered by her long dishevelled hair is compared to the full moon shorn of its beauty behind a dripping rain.

Their loving husbands were swallowed by flames,
They grieve and fast and hardships undergo;
Like them, by the king's ill-deed so loudly blamed,
I remain behind and cry, my lover lost.†

நறைமலி வியன்மார்பி னண்பனை யிழந்தேங்கித்
துறைபல திறமூழ்கித் துயருறு மகளிரைப்போன்
மறனொடு திரியுங்கோன் மன்னவன் றவறிழைப்ப
வறனெனு மடவோடா னவலங்கொண் டழிவலோ

Their lovers with fragrant bosoms were plunged in fire,
They plunge in different waters ccol and grieve;
Like them, by the kings misdeed by far unjust,
I wail and sigh, Oh Virtue without sense!

தம்முறு பெருங்கணவன் றழலெரி யகமூழ்கக்
கைம்மைகூர் துறைமூழ்குங் கவலைய மகளிரைப்போற்
செம்மையி னிகந்தசோற் றென்னவன் றவறிழைப்ப
விம்மையு மிசையொரீஇ யினைந்தேங்கி யழிவலோ

Their mighty husbands were plunged in dread fire,
With widow's weeds they bathe in sacred streams,
Like them, by the king's misdeed by far unjust,
I live and wail, my honour lost on earth.

காணீகா,
வாய்வதின் வந்த குரவையின் வந்தீண்டு
மாய மடமகளி ரெல்லீருங் கேட்டீமி
னாய மடமகளி ரெல்லீருங் கேட்டைக்க
பாய்திரை வேலிப் படுபொரு ணீயறிதி
காய்கதிர்ச் செல்வனே கள்வனோ வென்கணவன்
கள்வனோ வல்லன் கருங்கயற்கண் மாதரா
யொள்ளெரி யுண்ணுமிவ் வூரென்ற தொருகுரல்.

Hearing my wail, ye came and crowded here,
Hear Oh ye shepherdesses one and all!
(She addresses the Sun).

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† Kannaki considered that it was her own want of virtue that she did not die the moment she heard of her husband's death and compares herself to the loveless women, who without joining their lords on the funeral pyre, mourn over them in their widowhood.

"Thou knowest all in this wide sea-girt earth,
Say if my husband was a thief, O Sun!"
"No thief was he, O Dame with jet-black eyes;
This town will be for fire a feast" Said He.

என்றனன் வெய்யோ னிலங்கீர் வளைத்தோளி
நின்றில ணின்ற சிலம்பொன்று கையேந்தி
முறையி லரசன்ற னூரிருந்து வாழூ
நிறைவுடைப் பத்தினிப் பெண்டிர்கா ளீதொன்று

So Said the Sun. The dame with brace-lets fine,
Stayed not but with the one anklet held high,
She cried O Ye women so chaste* that live
In the unjust monarch's Town, This is the one.†

பட்டேன் படாத துயரம் படுகாலை
யுற்றே னுறாத துறுவனே யீதொன்று
கள்வனோ வல்லன் கணவனென் காற்சிலம்பு
கொள்ளும் விலைப்பொருட்டாற் கொன்றாரே யீதொன்று

"Such grief I have felt and borne, which no one had,
Know ye greater still for me to bear!
No Thief was he, but covetting my anklet's price
They dubbed him such and killed him sure
This is one for you.

மாதர்த் தகைய மடவார்கண் முன்னரே
காதற் கணவனைக் காண்பனே யீதொன்று
காதற் கணவனைக் கண்டா லவன்வாயிற்
றீதறு நல்லுரை கேட்பனே யீதொன்று
தீதறு நல்லுரை கேளா தொழிவேனே
நோதக்க செய்தானென் றெள்ள விதுவொன்றென்

* It is a firm belief that in an unjust monarch's country, chastity of the women is first destroyed. It is in irony she speaks of these women as chaste.

†Like a woman in her wail (ஒப்பாரி) she repeats her sentences, 'இதுவொன்று' 'This is one', and this is interpreted by the commentators in different senses, which is difficult to be brought out in the translation. The first 'இதுவொன்று' means this anklet held by her was the pair of the one taken possession of by the king. The next 'இதுவொன்று' means 'this is a wonder'.

Before all these women so virtuous will I
Behold my husband dear, This will be one,'
Beholding him from his own mouth will I
Draw forth a glad message, This will be one.[2]
If I dont hear such message, be then sure
You can revile me as one of ill-fame.

நல்லலுற் ருற்ரு தழுவாளைக் கண்டேங்கி
மல்லன் மதுரையா ரெல்லாருந் தாமயங்கிக்
களையாத் துன்பமிக் காரிகைக்குக் காட்டி
வளையாத செங்கோல் வளைந்த திதுவென்கொல்

They saw her inconsolable grief and sighed
All the folks of Madura and pitied
And said, 'So much affliction was caused this dame,
By the swerving of the sceptre which never swerved[3].'
What will happen next ?

மன்னவர் மன்னன் மதிக்குடை வாள்வேந்தன்
றென்னவன் கொற்றஞ் சிதைந்த திதுவென்கொல்

"The king of kings, who wields the umbrella, cool,
And shining sword, The Pandyan's might is gone!
What will happen next ?

மண்குளிரச் செய்யு மறவே னெடுந்தகை
தண்குடை வெம்மை விளைத்த திதுவென்கொல்

"The gracious King whose hot spear guards the earth,
His cool umbrella did parch up the same.
What will happen next ?

செம்பொற் சிலம்பொன்று கையேந்தி நம்பொருட்டால்
வம்பப் பெருந்தெய்வம் வந்த திதுவென்கொ

"With the golden anklet in her hands did come
This great deity for our destruction sure!
What will happen next ?

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[1] This will be anothsr wonder.

[2] This will be a sign that I am virtuous.

[3] This was true, and our readers may know that the king when he discovered his grave error, he was so overcome that he died on his throne;

லைபரி யுண்க ணழுதேங்கி யரற்றுவா
டெய்வமுற் றாள்போலுந் தகைய ளிதுவென்கொல்

"This dame with black eyes wondrous rayed doth cry
Out loud and doth behave like one possessed.
What will happen next ?

என்பன சொல்லி யினைந்தேங்கி யாற்றவும்
வன்பழி தூற்றுங் குடியதே மாமதுரைக்
கம்பலை மாக்கள் கணவனைத் தாங்காட்டச்
செம்பொற் கொடியனையாள் கண்டாளைத் தான்காணான்

Thus cried they the people of great Madura,
And pitying her, severely blamed the King.
The idle-crowd showed where her husband lay
Like the golden-creeper as she was, she saw
Her fallen man, who did not see her sure.

மல்லன்மா ஞால மிருளூட்டி மாமலைமேற்
செவ்வென் கதிர்சுருங்கிச் செங்கதிரோன் சென்றொளிப்பப்
புல்லென் மருண்மாலைப் பூங்கொடியாள் பூசலிட
வொல்லென் றொலிபடைத்த தூர்

Giving up the earth to be swallowed by the dark,
Over the Hills did the sun set shortening his red rays.
The faint twilight came fast with great uproar
Of the Town which was to see Kannaki's War.

வண்டா ரிருங்குஞ்சி மாலைதன் வார்குழன்மேற்
கொண்டா டழீஇக் கொழுநற்பாற் காலைவாய்ப்
புண்டாழ் குருதி புறஞ்சோர மாலைவாய்க்
கண்டா ளவன்றன்னைக் காணாக் கடுந்துயரம்

The wreath over which the bees did hum, she got
When she embraced her lord at morn and wore.
Now in the eve, the sight of blood guishing out
Of gaping wounds she saw and felt sore pain.

என்னுறு வினைகாணா விதுவென உரையாரோ
பொன்னுறு நறுமேனி பொடியாடிக் கிடப்பதோ
மன்னுறு துயர்செய்த மறவினை யறியாதேற்
கென்னுறு வினைகாணா விதுவென வுரையாரோ

'Thou thinkest not that I will suffer pain
At sight of thy sad plight. But is it fit
That your fragrant person should lie in the dust.
The king's unjust foul deed I did not foresee,
This is the doing of her past karma,
Won't they say?

யாருமின் மருண்மாலை யிடருழ தமியேன்முன்
றார்மலி மணிமார்பங் தரைமூழ்கிக் கிடப்பதோ
பார்மிகு பழிதூற்றப் பாண்டியன் றவறிழைப்ப
வீர்வதோர் வினைகாணா விதுவென வுரையாரோ

Before my helpless self in this lonely eve
Thy precious body with fine wreaths adorned
Should lie low on the earth, does it seem fit.
All the wide world so badly censuring him,
The Pandyan erred. This is his murderous deed.
Won't they say?

கண்பொழி புனல்சோருங் கடுவினை யுடையேன்முன்
புண்பொழி குருதியராய்ப் பொடியாடிக் கிடப்பதோ
மன்பதை பழிதூற்ற மன்னவன் றவறிழைப்ப
வுண்பதோர் வினைகாணா விதுவென வுரையாரோ

"Before me with tearful eyes and evil past,
Thou shouldst blood-stained roll in the dust 'Tis fit?
All the wide world so boldly censuring him,
The monarch erred. This is his murderous deed.
Won't they say?

பெண்டிரு முண்டுகொல் பெண்டிரு முண்டுகொல்
கொண்ட கொழுந ருறுகுறை தாங்குறூஉம்
பெண்டிரு முண்டுகொல் பெண்டிரு முண்டுகொல்

"Are there no women chaste enough, are there?
Who will bear their own husband's sin and pain.
Are there no women chaste enough, are there.

சான்றோரு முண்டுகொல் சான்றோரு முண்டுகொ
ஈன்ற குழவி யெடுத்து வளர்க்குறூஉஞ்
சான்றோரு முண்டுகொல் சான்றோரு முண்டுகொல்'

"Are there no good men and true, are there none
Who will rear with love the children whom they bore?
Are there no good men and true, are there none ?

தெய்வமு முண்டுகொ றெய்வமு முண்டுகொல்
வைவாளிற் றப்பிய மன்னவன் கூடலிற்,
றெய்வமு முண்டுகொ றெய்வமு முண்டுகொல்

"Are there no guardian Gods, are there no God's,
Here where the king his bloody sword so used ?
Are there no guardian Gods, are there no gods ?

என்றிவை சொல்லி யழுவாள் கணவன்றன்
பொன்றுஞ்சு மார்பம் பொருந்தந் தழீஇக்கொள்ள
நின்றா னெழுந்து நிறைமதி வாண்முகங்
கன்றிய தென்றவன் கண்ணீர்கை யான்மாற்ற
வழுதேங்கி நிலத்தின்வீழ்ந் தாயிழையா டன்கணவன்
றொழுதகைய திருந்தடியைத் துணைவளைக்கை யாற்பற்றப்
பழுதொழிந் தெழுந்திருந்தான் பல்லமரர் குழாத்துளா
னெழுதெழில் மலருண்க ணிருந்தைக்க வெனப்போனான்

Thus cried she and her husband's lovely bosom
She did embrace with all her heart and soul,
He stood and said her moonlike shining face
It was swollen, and with his hands be brushed her tears.
Down she fell on earth with an woful cry
With jewelled hands she clung to her husband's feet.
With body left behind he rose and joined
The Deva hosts and said 'You be here still'.
She said :

மாயங்கொன் மற்றென்கொன் மருட்டியதோர் தெய்வங்கொல்
போயெங்கு நாடுகேன் பொருளுரையோ விதுவன்று
காய்சினந் தணிந்தன்றிக் கணவனைக் கைகூடேன்
தீவேந்தன் றனைக்கண்டித் திறங்கேட்பல்

"Is this a Phantom or what can it be ?
Or is it a God who deluded me ?
Where can I get this solved ? This can't be truth.
Even so, unless my anger is appeased

I will not seek to join My husband dear.
The cruel King I will see and demand the right."

என்று ளெழுந்தா ளிடருற்ற தீக்கனா
நின்று ணினைந்தா ணெடுங்கயற்க ணீர்சோர
நின்று ணினைந்தா ணெடுங்கயற்க ணீர்துடையாச்
சென்று ளரசன் செழுங்கோயில் வாயின்முன்.

So she said ; she rose and stood and paused
Remembering her evil dream, and cried.
She stood and dried her blinding tears and went
And reached the gates of the Palace of the King.

J. M. N.

IMMORTALITY.

More often than not, people,—even the brainless masses,—talk glibly over the subject of *immortality* and wonder with gaping eyes and half-open mouth, why their bosom-friend or dearest relation should die the very day of their speculation under their very nose as it were. They do not stop to argue the thing out to themselves but in a hurry to run after the empty baubles of this mortal world, forget they have a paramount duty to themselves and the world at large, in attacking properly subjects of the nature of the one under consideration.

With the the Hindu, it is not a mere matter of belief, but one of positive knowledge. I think, it is "*heredity*". that helps him there instead of hindering his evolution. Why, the Hindu child knows it more than the European Savant. *Deathlessness* is a mere matter of intuition with the Indian. He does not generally seek for proofs. But, even here, the wave of materialism has been doing its unlucky work for some time, and schoolboy Atheists, and B. A. Agnostics have, off and on, tried

to stem the Current of spirituality and indulge in intellectual opium-eating, which would not really hold water for even a few months after all.

Now, for the last sixty years or so, Spiritualism has done much to save the soul of the West. Men of the stamp and status of Sir Willliam Crookes in scientific circles have put the hall-mark of merit and truth on it. The story of *Hari Doss* is now public property, though many a Hindu does not know anything yet, regarding that which happened in his own land in the middle of the last century in the Court of Maharajah Ranjit Sing. The British ambassador and a number of eminent British officers, not to say anything of the thousands of British soldiers, who were also present on the occasion, have borne testimony to the miracle performed in the open day-light by Sadhu Haridoss some sixty five years ago, in Northern India. He was buried alive eight feet under the ground and his body was disinterred after months. And Wonder of wonders!—I wonder how *Science* could explain this away,—he revived easily and walked out of the Palace and the Royal Presence like a little child of Nature bent on breathing the pure air of Heaven to recoup its life-force there and then. Western Theosophy and Western Occultism have, it must be admitted in all honesty, done a great deal to teach *civilized man* that he is more than his body and that when that body died, he himself did not. But, unfortunately for the Theosophical movemeat as a whole the *P. T. S. and her colleagues* have been of late teaching and preaching things that could not be easily devoured wholesale by even many members of their own fold. I hope Mrs. Besant and Mr. Leadbeater would try and get out of the muddle soon for their own sake and that of those who actually worship the very dust under their holy feet.

From time immemorial, the fact of immortality was the one great teaching that Indian Rishis, sages, seers and prophets have been endeavourlng heart and soul to drill into the heads of the illiterate masses of India. Glimpses of this grand truth, all great men have had, throughout the wide world of man as

will be understood by a careful study of the history of the various civilized nations, modern or ancient.

We will quote one or two instances in support of our statement. Wordsworth, the poet of Nature, would appear to have had the mystic temperament to receive conscious intimations of immortality.

"Moreover something is or seems
That touches me with mystic gleams,
Like glimpses of forgotten dreams—
Of something felt, like something here;
Of something done, I know not where,
Such as no language may declare."

To Tennyson, belief in pre-existence was not merely a matter of intuition. It was also the logical outcome of belief in immortality. The fullest expression of this transcendental condition is to be found in 'The Ancient Sage.'

"Fore more than once when I
Sat all alone, revolving in myself,
The *word* that is the *symbol of myself*,
The mortal limit of the *Self was loosed*,
And passed into the *Nameless*, as a cloud
Melts into Heaven. I touched my limbs, the limbs
Were strange, not mine—and yet no shade of doubt,
But utter clearness, and thro' loss of Self
The gain of such large life as match'd with ours
Were sun to spark—unshadowable in words,
Themselves but shadows of a shadow world."

This surely is the state of Cosmic consciousness.

V. M. S.

WITH THE DIVINE.

To love and live for ever in all that the Universe holds, with no thought of self, is the purest joy and the grandest immortality that Nature vouchsafes to Man.

* * *

We shall have Love for our prayer, Humanity for our devotion. We shall then weave dreams of joy for us, now and here. While the lamp and lute of Life remain for us, let us have the splendour of Thought and the music of Love.

* * *

If sorrow come to us: we shall take her and kiss her to death. Why make Misery our constant mate? Why let despair tyrannize us? Let Hope sing her melodies.

* * *

Let us have freedom from self's cares and fears. And before this Freedom, even Tyranny should sit mute—even Corruption should shrink scorched. No error of Fame—no freak of Fortune—shall give us one moment of despair. With the skill of an Orpheus, we shall soften the brute passions. With the fire of Prometheus, of genius, of eloquence, we shall kindle all the loves and hopes of mankind. And this shall be our life's only task—our life's only joy. Come what may: even if it should be absolute annihilation—we shall joyously bow in silence to Nature's Mysterious law of waste. We shall fear nothing. In Nature's presence, we shall stand bravely and boldly, full of hope and joy.

* * *

The bubble for a time is an individual: it thinks all the while that the whole sea is centred in it, and that it has this and that; it exults over its possessions: it weeps for lack of them: it craves for its immortality: it pines to be perpetuated.

* * *

How to sway the doctrines of things that are to be? One puff of wind may bring to you a few leaves of things and another puff drives them out of your reach. Man, thou art bound in the chain of Cause and Effect! Thou canst not break the Chain. Thou art what the Mighty Causes have made thee to be. Thyself and thy environments are determined by the cosmic causes.

* * *

Read the stories of the stars. How many planets do not live to die! Read the records of oceans and continents. How many continents and oceans are not brought under ground! Read the history of man. How many cities and empires have not given up their ghost. How many languages have not been forgotten! How many nations have not been wiped out of existence!

* * *

The heroism of the hero, the saintliness of the saint, the love of the lover, live in all their beauty and glory without the fostering cares of selfish promptings He is the greatest hero who would live and love with but his own heroic heart for his lonely witness.

* * *

Death sweeps away every individual embodiment of Matter-Force. But Matter-Force lives on: and works out new beauties and joys through the birth and death of its countless formations.

* * *

Let me be free, sceptreless, unclassed, tribeless, and nationless. And when I die lay me with the humblest dead, and above my head spread neither name nor emblem.

* * *

Deep down all wrong—all falsities, rascalities, tricks and treacheries—you see self-conceit. What are these soul withering perversities and cruelties these scandalous insults and injuries, these brutish barbarities,—but manifestations of selfish greed and hate? Let anybody, if he chose, despise you, shun

you, and speak and do all evil against you. Be a world's outcast. None can rob you of your joy. Amidst all the mists and clouds of a world's mistakes about you, you can be serene and supreme,—if the personal is dead in you, You have nothing or nobody to cling to. You have renounced the idea of your separate existence: you have nobody that violence can hack or burn: You have no name that infamy can stain or hurt. You have renounced your this or that: the Universe has become yours. With the spirit of Renunciation you can laugh at Sorrow and mock Pain with smiles. With Reuunciation, Life would be a joyous melody and Death a self-less rapture.

A. S. MUDALIAR.

KHED BRAHMA.

BRAHMA'S ONE TEMPLE IN GUZERAT.

I expect that to most of your readers Khed Brahma is nothing more than the name of the terminal station of the Ahmedabad-Parantij line and yet the little village which is picturesquely situated at the confluence of three streams and in a wild and hilly country, is extremely interesting and well worth a visit, for it is one of the two or three places in all India and the only one in Guzerat where a shrine to Brahma is now found. And who is Brahma? Brahma, the supreme, impersonal soul of the universe, self-existent, absolute and eternal, from which all things emanate and to which all return, has three manifestations, viz:—Brahma (embodying the idea of creation) Vishnu (that of preservation) and Shiva (that of destruction or dissolution) Hence it appears that Brahma is the first member of the Hindu Triad, and one would naturally suppose that his worship would be both popular and widespread. But as a matter of fact, his worship is very rare and temples dedicated to him are few and far between. It is said that one reason for the scant honour now paid to him is the curse uttered against him by Shiva, when he and Vishnu contended with each other

as to which was the greater deity. It is related that when they were at it hammer and tongs, Shiva suddenly appeared before them and claimed superiority over both of them. To prove his claim he made his linga appear and then challenged the two rivals to find either the top or the bottom of it, whereas Brahma took on a pair of wings and tried to find its top. Though both were unsuccessful, yet Brahma falsely claimed to have reached the linga's top. His falsehood was detected by Shiva, who severely rebuked him and added "let no one henceforth perform worship to thee."

Brahma, started out in life with a first class mental equipment, viz, five heads which are accounted for as follows:—After he had created his daughter, Satarupa or Sarasvati, from his own body he was so charmed by her loveliness that he fell in love with her and exclaimed "how surpassingly lovely she is!' Thereupon Satarupa modestly turned to the right, but as her love-sticken father still wished to gaze upon her, a second head issued from his shoulders. Then as she still desiring to avoid his amorous glances, went first to the left and then, behind him, two more heads came forth from his shoulders. Finally in her modest desperation, she sprang up into the sky; but the resourceful and amorous Brahma was not to be beaten, for he at once gave himself a fifth head and so was enabled still to feed his eyes on her surpassing beauty. How comes it then that he is represented with only four heads? it is said that on the occasion of the above-mentioned dispute with Vishnu when Siva appeared before them and cursed Brahma for his lying, the latter became furiously angry and abused Siva to his face, whereupon Siva caused the offending head to be struck off.

Such is the deity that is now honoured by one solitary temple in all Guzerat. The temple is placed in the centre of the village of Khed Brahma, or Brahma Khed which is about fifteen minutes' walk from the railway station. The building is disappointingly insignificant in appearance and seems to be partly old and partly modern or restored. On walking round the outside of the temple, one cannot but be struck with the

number of images of goddesses and dancing-girls on the walls. The god himself occupies the central place in the three principal niches of the north, south and west walls, but most of the remaining space is occupied by female figures in various stages of undress and in strange attitudes. The mandap and fore-part of the interior are in the plainest and simplest style, and as we were not prevented, from going right in and up to the shrine we obtained a very close view of the idol itself. Brahma's three somewhat expression-less faces were clearly seen, but the fourth, being engaged with the back wall, was of course invisible. As he is four-headed so he has four arms, two on either side, the upper two being held in an upright position from the elbow, and the lower two hang down by his sides. In the right upper hand is the sacrificial ladle, in the left upper a copy of the Vedas in the right lower the rosary, and in the left lower hand he holds a water pot. The present image strikes one as being quite a modern one, and is clothed in a pink cotton dress. The material of which the image is made seems to be plaster, well polished and made to look like marble. In front and on either side of it stands the sacred goose, the vahana or carriage of the god. When we entered the place not a soul was to be seen, and subsequently only a few boys and one young man who informed us that he was the *pujari* turned up. True indeed that worship is performed each morning and evening by the *pujari*, and a mela or fair is held once a year in the month of February when fairly large crowds congregate to pay their respects to Brahma, and yet the whole air of the place is one of lonely desolation vividly witnessing to the efficacy of Siva's withering curse.—*Brahmavādin*.

THE "AGAMIC BUREAU" NOTES.

Old Old Truths.—In the November Number of *The Theosophist* we meet with many many old truths but they lose not their value by repetition.

"The name matters not; He answers to them all. And there is only one who bears all these names, the Supreme Teacher of the World. He is One. And it is to him we look, no matter by what name we call Him. Our prayers reach Him, no matter how we address the outside envelope of the prayer. That is the Ideal that I would pray you to keep," is the sage advice of Mrs. Anni Besant, who also quotes "on whatsoever road a man approaches Me, on that road do I welcome him, for all roads are mine." And yet it seems an irony of fate that all these roads must go through the gate of The Theosophical Society and that to enter the inner precincts, one must believe the masters K. H. & M.; else all others must wait outside the pale and bide their time calmly till they could get this Supreme Faith. Our Siddhantis will remember the following words of our ancient Teachers.

" ஓர்நாமம் ஓர்உருவம் ஒன்றுமில்லார்க்கு
ஆயிரம் திருநாமம் பாடி நாம்தெள்ளேணம் கொட்டாமோ.

"To Him who has no names and no forms, and nothing, with thoucand names let us sing and beat Tellanam."—Tiruvacagam.

"When one worships the God he loves, with mind fixed *intent*, and words of praise, and hands showering forth flower. after getting rid of anger, desire and other faults, and entering on the practice of the above named virtues, then the most ancient of the ancient gods will deign to accept his worship."

"*And the true One will show you Grace.*"—Siddhiar.

" யாதொரு தெய்வங் கண்டீர்த் தெய்வமாகியங்கே
மாதொரு பாகனர்தாம் வருவர்மற்றத் தெய்வங்கள்

வேதனைப் படுமிறக்கும் பிறக்கும் மேல்வினையும்செய்யும்
ஆதலாலிவையிலா தானறிந்தருள் செய்வனன்றே."

"Whatever God you worship, even as Him, the Consort of Uma will appear. Other gods will die and be born, and sin and suffer by performing Karma."

"He, who is above all this, will understand your true worship and show you grace."—Siddhiar.

* * *

High Ideals.

And then the learned lady lays down certain Ideals and "First the ideal—the ideal of a perfect humanity irradiated with Divinity so irradiated that you cannot say which is God and which is man; the seed of Divinity having flowered into perfection. the spark of Divinity having blazed out into a dazzling fire". The first part of the statement is absolute truth while the latter part is mere rhetoric. Man did not flower into God nor did the spark become a blazing fire. The perfection and intelligence we ascribe to man in no way resembles that of God; and the commentator on Sankhya Sutra (I. 19) explains Purity and devoid of Three gunas, and intelligence and perfection as clearness like that of crystal, not tainted by the affections of the Buddhi &c. This is our idea of man "யாதொன்று பற்றின் அதனியல் பாயநின்று பந்தமறுப்பளிங்கனையநீ" 'Thou that art the clear crystal, *freed of dirt* become one with whatever it is united to. While the impurity of three gunas, and Anava cover it, its purity is concealed. When it is cleansed of the mala, its purity is gained, so say the Sankhyans. But Nay, not that alone. The moment the crystal is freed, it is flooded and irradiated by the dazzling Light of Sivasurya, and then it becomes difficult to distinguish one from the other. Why more, the Dazzling light alone is felt and not seen—because it blinds your eye the moment you attempt to see it—and the crystal is lost as it were. And then indeed is the Jiva blows, the *Fragrance* of the flower. "பூவினிற்கந்தம் பொருந்தியவாறு சீவனுக்குள்ளே சிவமணம்பூத்தது". (Tirumantra). The seed of Jiva no doubt bursts into the, flower

the same jiva) but the moment it did so, the subtle fragrance of Sivam (God) covered it, as did the Light, the crystal.

* * *

A big surprise.

In an article in the same number, on *the Bhakti Marga of Pandharpur*, the writer expresses his surprise as follows. "One initial difficulty of the School of Pandharpur is that the Divine author of its teachings has ever remained 'behind the bed.' There are no writings which have been excavated from Him. There is no *grantha* extant detailing or summarising His doctrines. All that we have is contained in the books of the Maharashtra Saints", whose date is about the 17th or 18th century. And he mentions as the doctrines preached by them, to be, kindness to all, without distinction of caste, creed, &c., and being of one mind to all creation and God's devotees are fit for our worship and companionship". Our friend does not seem to know that the author of these doctrines is the wise Sūlapāni Himself whose Linga, the Lord of Pandharpur bears on his person. These doctrines are found scattered in the Vedas and Upanishads and the Agamas and set forth again and again by our acharyas who lived 1000 and 2000 years ago.

"A chandala though a person is, if he utters the name Siva, converse with him, live with him, dine with him". Upanishat.*

சங்கநிதி பதுமநிதி யிரண்டுந்தந்து
  தரணியொடுவானாளத் தருவரேனு
மங்குவாரவர்செல்வ மதிப்பேமல்லே
  மாதேவர்க்கேகாந்த ரல்லாராகில்
அங்கமெலாங் குறைந்தழுகு தொழுநோயரா
  யாவுரித்துத்தின்றுழலும் புலையரேனுங்
கங்கைவார்சடைக் கரந்தார்க்கன்பராகி
  லவர்கண்டீர் யாம்வணங்குங் கடவுளாரே.

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* This is quoted by Nilakanta Sivacharya in his Bashyam on the Vedanta Sutras as from Mundaka Up. Caste has proved however too strong, we believe, as it is not found in the modern editions of the Upanishad.

Though they tempt me with Śaṅkhanidhi and Padmanidhi, and with the rulership of earth and heaven, we care not for the riches of these mortals who love not the God of Gods. Even if their flesh is rotting with leprosy, and even if they are Paraiahs who eat of thh carcase of the cow, They will be the Gods we worship, if they are filled with love to the God with the Ganga concealed in His Braids.

Wherefore the whole universe is ensouled by Siva, if any embodied being whatsoever be subjected to constraints it will be quite repugnant to the eight-bodied Lord ; as to this there is no doubt doing good to all, kindness to all, offering shelter to all this they hold as the worshipping of Siva." (Purana quoted by Srikanta Sivacharya).

ஒன்றேகுலமும் ஒருவனேதேவனும்

There is only One caste and There is only One God.

(*Tirumantra.*)

ஆர்க்குமிடுமின் அவரிவரென்னன்மின்
பார்த்திருந்துண்மின் பழம்பொருள்போற்றன்மின்
வேட்கையுடையீர் விரைந்தொன்றையுண்ணன்மின்
காக்கைகரைந்துண்ணுங் காலமறிமினே.

Give to all. Don't make distinctions
Eat after dividing your food. Praise the Ancient of Days
Ye filled with-thirst dont eat fast.
Learn from the fact of cows all feeding together.

ஈசனுக்கன்பில்லார் அடியவர்க்கன்பில்லார்
எவ்வுயிர்க்குமன்பில்லார் தமக்குமன்பில்லார்
பேசுவதென்னறிவிலாப்பிணங்களே.

"They have no love for God, who have no love for His bhaktas and who havo no love for all mankind. What is the good of speaking about these senseless corpses." (Siddhiar XII, 2.)

*
* *

Sri Meikanda Deva's Nanmani Malai—by Sriman T. Periasami Pillai Avargal of Woraiyur 1912.

This is a garland of gems of four different kinds in Venba,

Kalitturai, Viruttam and Āsiriyappā in praise of Saint Meykaṇḍa Deva, well strong together by the author. Each gem is well set and brings in clear light the chief doctrines of Śaiva Siddhānta as expounded by our great Guru and Āchārya. As we personally know how difficult it is to comprehend the Philosophy of Saint Meykaṇḍan, it speaks very highly of the scholarship and culture of the author that he should have expounded these great principles in such easy and intelligible language though composed in verse. Though this Religion and Philosophy had existed in the land from the very beginning of Time, and enshrined in the Vedas and Āgamas and in the Divine outpourings of our Saints it was the great glory of Saint Meykaṇḍān that he should have given all this philosophy in the most ancient form in the Tamil language. Nobody who is not acquainted with the Tamil literature during the last eight centuries could realize what great influences our Saint had exercised on the Thought and belief of the Tamil people, as the very language of the writers of the last eight centuries are solely derived from him. Any praise therefore that is showered at the Feet of Meykaṇḍanātha will be but faint praise and it is our pleasant duty to acknowledge our author's great piety and culture in having composed this garland of praise. Praise be to Meykaṇḍa Deva.

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Taṇikai-Āṟṟupaḍai of Śrī Kachchiappa Svāmigāl, with a commentary by Purasai Ashtavadanam Sabapathi Mudaliar Avargal, Vivekananda Press.

We have been glad to annex this valuable book too to our bookshelf. The author was the most famous of the great Sivajñāna yogi disciples and joint author with him of *Kāñchipuran* which we reviewed in our last issue. He was the sole author of *Tanikaipuranam* and a host of other works. He wrote in a much more difficult style than his famous master and emulated him in seeking out and adorning his poems with original similes. The pieces are similar to that of Nakkirar one of the Tamil Idylls which was translated in these pages recently. The

commentator was the only Pandit of eminence in our college days and we knew with what bated breath and great respect even his contemporaries used to speak of him. He was in fact the last of the great master—Pandits whom we once had in Madras, like Tāṇḍavarāya Mudaliar, Saravaṇa Desikar, Malavai Mahalinga Aiyar, Tiruttanigai Visākaperumāl Aiyar, and our Mudaliar had in fact his training under these great men. The commentary before us bears clear traces of his vast learning and erudition and will be of the greatest use to Tamil Scholars. A short sketch of his life and that of Kachchiappa is added by our friend Mr. Pūvai Ashtavadhanam Kalyana Sundara Mudaliar and the book is nicely got up and printed at the Vivekananda Press, Madras.

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The League of the Helping Hand.

Mr. F. T. Brooks delivered a series of four lectures on "The making of the Better man" under the auspices of the League of the Helping Hand commencing on Saturday 23rd November. The object of the league he explained in the following terms in his last lecture.

He said that there were now twenty five thousand members of the League in forty different countries of the world. The primary object of the organisation was to start a current of moral contagion in the country. The movement merely meant the formation of a "Sat Sanga" in all places of the world, The comrades of the League might group themselves together for giving their help or advance to their fellowmen or to any body of men engaged in the service of the country. The basic principle of the movement was sincerety, truthfulness, love of humanity, friendly feeling towards all and services to the whole world without distinction of caste, creed or colour.

Applicants wishing to join the League should apply to one or other of the Captains of the Madras Bands. The League was especially intended for young people under 20, who were admitted on payment of a single fee of one anna. The age limit for students had been extended to 23. Elders might become

Honorary Comrades by signing the same pledge and paying 12 annas. No recurrent subscriptios would be demanded.

Object :—To give to others something of the happiness that others give to us.

Pledge :—I will be true through all my life. I will hate all that is mean and love all that is good. I will strive with all my strength to make the world happy and kind. I will fight with all my soul against all that is cruel. I will try as earnestly as I can to be friendly with all people ; and especially I will never be disloyal to any comrade in the League of the helping hand.

Promise :—I will, once in every week, as long as I am able, do at least one thing to make somebody's life happier.

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In his first address presided over by Sir C. Sankaran Nair, the lecturer compared the mind to a mirror.

"Just as the mirror had power not merely to reflect but to retain and recall the images cast upon it, so also the mind did in the essential condition over the character. If they make their mind crooked, they could not expect to retain it straight. A crooked mind could not register facts accurately. So the essential quality of a man must be to be truthful, and falsehood greatly ruins the power of the mind. It was not punished by the other people, but punished by the very deformity of the mind, so that even if truth is presented to a man, he would take it as false, because his mind is false."

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This is on the lines so well drawn out by the late Professor Henry Drummond and long long ago elaborated by Saint Meykaṇḍān and his followers. That this offers the only foundation for all attempts of mental, moral and spiritual progress we have insisted on from time to time in our pages. We only wish that the importance of this fundamental principle will be recognised as the world moves no.

In his third lecture, Mr. Brooks gave, vent to the following expressions.

In this connection he referred to the profession of law

and said that some lawyers distorted facts to gain their end. He also referred to the working of the Police Department and observed that the Department will not suffer in any way, if all those employed there should make up their minds not to undertake any prosecution where truth was at a discount. The "The Guardians of Justice and Peace" should do their best to advance the cause of truth.

The representative of the bar, the learned advocate General was tickled of course and he observed that the lecturer was not a lawyer and had not known so much of the legal profession as he had known.

It was his good fortune to be in that profession and he would say without any fear of exaggeration that a lawyer was often the most truthful man in a community. There was no need to misrepresent a case for the proper administration of justice and the lawyer who made the most punctilious statement of his case was the man whom the court always respected and the client population eventually relied on as their best advocate.

So far as the ideal of the profession he has pourtrayed and his own experience is concerned, this may be true. But what about the kindness of pettifogging pleaders who crowd the lower courts and every moment utter lies and distort facts. If the Hon'ble leader of the bar would only rut shoulders with these even for a few hours he would simply be shocked and necessarily change his views; and then the day would dawn when this angean stable would be cleansed. There are noble exceptions in every grade of life, we admit, but it will be for the good of the community that the class of second-grade pleaders and the so-called private vakils be wiped out as the High Court proposed to do.

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The Convocation Address.

We are glad that the Rev. Mr. Gardiner who addressed the assembled graduates spoke at length on the subject which was nearest our heart namely the subject of Vernacular Studies. We are tempted to quote the whole at length

but for want of space, we desist. And we are glad to note the scheme for the institution of Vernacular Professorships. On the main question of the present curricula, there seems to be some change of opinion in high quarters as was indicated by the speech of the Hon'ble Mr. Sivaswami Iyer at Trichinopoly. The present state of things is intolerable unless one wishes the actual ruin of our people and sooner we revert back to the old Scheme of Vernacular studies, the better will it be for all concerned.

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The Universe and Divinity.

Under the auspices of the Literary Union, Chulai, a grand public meeting was held at the A.G. M. School Hall on October 25th 1912 with Mr. T. S. Somasundrum Pillai in the chair. Prof. V. Muthukumara Swami Mudaliyar, B. A. who has just returned from his travels in the far East and the far West, delivered his first English lecture on God's Immanent and Transcendent aspects. The elîte of the city attended and enjoyed the thrilling speech to their heart's content. Our talented friend gave the audience an excellent intellectual and spiritual treat. He condemned in toto, the maya or illusion theory of the so-called monists who instead of explaining things but tried always to explain them away, by word-painting and sophistry. Past master in the art of biting sarcasm, our friend showed in unassailable Logic, that the '*Jagad-mitya*' vadins were always the first and foremost in all lands to go in for a lion's share of the world's enjoyable things. He exhorted the audience to study *Evolution* in both its Western and Eastern aspects and believe for ever, that there is a Law working behind all phenomena, a Power guiding the destinies of not only nations but of vast systems of worlds and Universes like our own, and that we could if we chose, get a glimpse of the *Great Purpose* in view, only we should banish our personality for the nonce and dive into the Mystery that surrounds us on all sides. All is working for all, and the final good cannot be seen clearly just now by human vision. Every thing

happens for the best. There are an infinite number of souls sailing Godward on the ocean of life and there could be nothing more absurd nor blasphemous than to identify the world with God or call oneself the Brahman. In our friend's opinion, The Illusion theory is quite inconsistent with the law of Evolution as such, and unscientific out and out. The highest teachings of the ancients have moreoften than not been caricatured by some modern exponents who would try to banish God from the Universe and usurp His place for their own precious selves, if they could. There are pitfalls in the so-called Vedanta school and our learned friend advised his hearers to beware of them.

After an excellent speech from the chair, complimentary of the speech and congratulating the Professor, on his extraordinary attainments, the meeting came to a close, the usual vote of thanks to the chairman and lecturer having been proposed heartily, as the concluding function, by Mr. Ramanathan, the secretary of the Union.

ŚAIVA SIDDHĀNTA MAHĀ SAMĀJA MOVEMENT.

The Seventh Session of The Saiva Siddhanta Mahasamaja Conference.

The conference will meet this year at the ancient Capital of Cholas and Pallavas instead of at Vellore, as last announced last year; as the secretary of the Vellore Committee reported that it may not be feasible to hold it there this year as plague was reported in adjoining Villages. The standing comittee therefore determined holding the Conference at Conjīveram and some of the directors with the President interviewed the leaders of the town and they are extremely grateful to Mr. Subbaraya Mudaliar Avergal, the local Zemindar and Trustee of Śrī Ekāmbaranātha's Temple for the readiness with which he responded to our request. We are glad to announce a standing reception committee has been formed and the Conference will be conducted in the usual grand scale on the 27, 28 and 29 December. We hope all our members, subscribers, and friends from the different parts of the country will muster strong on the occasion.

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Our most active workers continue to be Pandit P. M. Muttiah Pillai Avergal and Mr. T. S. Thiagaraja Jnaniar Avergal. The first delivered a number of lectures in Madura and other places which are detailed separately. On 9th October, Pandit Ashtavadhanam Kalyanasundara Mudaliar Avergal delivered a lecture at Ālandūr Śivanadiyar Tirukkûttam on Manimantra-Oushada. On 26th November, at the A. G. M. Primary School, Chulai, under the auspices of the Samaja, Mr. V. S. Shreshti, B. A. of Kolahpur delivered a lecture on principles of Vīra Śaivism, under the presidency of Mr. J. M. Nallaswamy Pillai Avergal. The lecture lasted nearly 2 hours and was listened to with rapt attention. The lecturer explained the general principles of all religions and how Viraŝaivism proposed to carry out these objects. He explained in a thoroughly Scientific manner the worship of Ishtalinga, Bavalinga and Bhāvalinga and the Shad Sthala or Six Ādhāras. The chairman complimented the lecturer on his interesting lecture and explained briefly the principles of all Yoga worship as based on man's power of becoming one with whatever he is attached to and thanked him on behalf of the Samāja and the audience. The meeting dispersed after recording votes of thanks to the Lecturer, Chairman and the Proprietor of the Hall.

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Lectures delivered by Sriman Muttia Pillai of Tuticorin:—

On 23-8-12 a lecture on *Guru Bhakti* at Madura College; on 27-8-12 a lecture on *Śaiva Religion* at Madura Brahmajnana Mandiram; on 22-9-12 a lecture on *Vedanta Siddhanta Samarasa*; on 31-10-12 a lecture on *God* at Tinnevelly, on 1-11-12 a lecture on *Soul* at Tinnevelly; 2-11-12 a lecture on the *Meaning of Temple* at the Reading Room, Ambasamudram; on 3-11-12 a lecture on *Idol worship* at the Śaiva Siddhānta Saba, Viravanallur; on 4-11-12 a lecture on *Love* at Tinnevelly; on 8-11-12 a lecture on the *Life of Meykanda Devar* at Tuticorin; on 9-11-12 a lecture on *Bhakti* at the Reading Room Tuticorin; on 14-11-12 a lecture on *Mūrti, Sthalam and Tīrtam* at Mayavaram; on 15-11-12 a lecture on *Sarguru-Mahīma* at Mayaveram; on 16-11-12 a lecture on *Iśvara Upāsana* at Mayavaram; on 17-11-12 a lecture on *Tamil Education* at Mayavaram; on 18-11-12 a lecture on *Charity* at Mayavaram.